



Dalcroze method and rhythm in music education in Turkey Özkan APAYDIN^a *

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Abstract

The Swiss composer, academician and music educator Emile Jaques Dalcroze brought a new perspective to education with different methods, especially, children's gaining the sense of rhythm and improvisation skills, which is called Dalcroze method in the related literature. In this study, the role and functional dimensions of Dalcroze method and the rhythm phenomenon which are envisaged in music lesson curricula and which are accepted as the basis of music as the skeleton of music were investigated in Turkey. For this purpose, the scanning method was used and both national and international sources were examined. In addition, in the study, the basic principles of the Dalcroze method and the formation and dissemination processes of the method were mentioned. The results have revealed that the philosophy and the main principles of Dalcroze method, implemented since the 1920s, appear as an approach and method that puts the student in the center. The method especially gives children the chance to learn by experience, rather than an oppressive, compelling or purely musical talent-based education approach. It focuses on an approach that supports social development, self-confidence and creativity along with their musical development can be mentioned. In addition, it has been realized that in Turkey, with the transition to constructivist education since 2005, there has been an increase in researches and applications for student-centered educational approaches. However, it is not widespread enough.

Keywords: Music education, Dalcroze, rhythm, method.

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1. Introduction

The first sounds heard from the moment of his first connection with life in the mother's womb are the beating sounds of the heart in a regular rhythm. This rhythmic sound structure heard can be accepted as the beginning of the foundations of the sense of rhythm in humans. This sense of rhythm can be seen as a universal experience that begins biologically in the womb of all humans. Babies can hear and react to the sounds they can hear just as adults, right after the start of life in the mother's womb (Bee & Mitchell, cited in Özkale, 2010). Therefore, human beings act rhythmically due to their creation (Açsöz, Bedir, Ger, Tuzcuoğlu, 2021) and this process is naturally shaped in this way in every human being all over the world. With the beginning of life, the rhythm, which is at the

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center of life, perceptions and hearing; It also forms the basis of music and without rhythm it is not possible to talk about the regular, rhythmic and musical structure of music. According to Fedorenko (et al, 2012), the rhythmic structure of music comes before its melodic structure, in order of importance. As a matter of fact, at the beginning of all composed and notated works, the signs showing the rhythmic structure of that work come before the melody and indicate how the melody will be played, with what rhythm and at what speed, that is, although the melody structure in it reveals the character of the melody, it is its rhythm that processes the texture of that melodic structure. Rhythm is not just a concept stuck in music, we feel, see and experience many things about rhythm at every stage of our daily life. Our walking, our pulse, our heart, our speech, the gait patterns of many animals around us, the structure of the sounds birds make, etc. they all take place within certain rhythmic structures. The fact that night, day, seasons, all of these and many other things happen in a certain order shows that they all have a certain rhythmic structure. It is possible to define the rhythm, which exists at the center of life, nature, living things and many things, as the whole of the sounds that a sound has produced at certain intervals and in a certain order. The concept of rhythm goes back to Ancient Greece. it is thought that music, dance and poetry are intertwined and they are connected with rhythm (Marmara, 2016, p. 5). The development of human life, the human body, which is so intertwined with rhythm, especially in childhood, is among the goals and achievements of my music education. Rhythm-related subjects are included in the music lesson curriculum from the first grade of primary school to all levels of secondary education. The aims of music education are determined by the Ministry of National Education (MEB) Board of Education (TTK, 2018);

1. To support the healthy development of students who have completed pre-school education in emotional, cognitive and physical areas, considering their individual development processes.
2. To ensure that the students who have completed primary school have acquired the basic level of verbal, numerical and scientific reasoning, social skills and aesthetic sensitivity that they need in daily life, within the framework of moral integrity and self-awareness, within the framework of moral integrity and self-awareness, in accordance with the level of development and their own individuality to become healthy life-oriented individuals.
3. To ensure that the students who have completed secondary school become individuals adopting national and moral values, exercising their rights and fulfilling their responsibilities by developing the competencies they gained in primary school as the basic

level skills and competencies mentioned in discipline-specific areas as well as in the “Turkish Qualifications Framework”.

4. To ensure that the students who have completed high school are ready for life by improving the competencies gained in primary and secondary school as productive (creative) and active citizens adopting national moral values, transforming them into their life style and contributing to the economic, social and cultural development of the country in line with their interests and abilities.

It is seen that these 4 items are in a reciprocal relationship, and that upper objectives are achieved by the realization of the lower ones. Therefore, a well-structured music education that starts at a young age is essential for the realization of the goals of music education. Correctly structured music education; we can define music lessons as starting from the pre-school period with the necessary physical conditions and materials with educators (teachers) who are competent in the field of music. Music lesson; singing, dancing, rhythmic exercises and accompaniments are handled both in pre-school, primary school and other levels. Movement, rhythm and games are at the center of the music lesson. It is seen that children learn more pleasantly, permanently and quickly with learning through play. Giving musical activities with games allows children to participate in these activities with pleasure and willingness, and to discharge their energy happily with the pleasure they get from the game (Sığirtmaç, 2002). Children need to be able to express themselves in an original and free way in their cognitive, psychomotor and social development. Swiss music educator and composer Dalcroze has conducted years of observations and studies on children's exploration of their bodies and their ability to express their feelings and thoughts with music and movement. Dalcroze gave great importance to the development of children's psychomotor skills and gave great importance to rhythm in the music education method he developed for this purpose. During the development of his method, he got together with many music educators and musicians around him, but he did not get the attention he expected, so he accelerated his studies to improve his method and focused on the learning styles of children (Özal, 2007, p.3). Dalcroze tried to reveal the philosophy of his method by saying, "I dream of musical education, where the body becomes a bridge between sound and thought and an instrument that allows us to express our emotions directly (without cheating)" (Dalcroze, 1898, cited in: Özal, 2007) Thinking that it can be used as an instrument, he based his method on this basis. The transformation of the human body into an instrument other than singing means that the body is used as a rhythmic instrument. Believing that if he can activate his children, their sense of rhythm that they need to use in music will emerge without any hindrance, Dalcroze focused on educating the movements of the body, soul and mind by associating them with each other, and built his method on this basic trio. The Dalcroze method, which came to life in the early 1900s, has managed to become a music education

method and method that has become known and used in the world over the years. While developing his method, Dalcroze put forward a more humanistic, student and learning-centered, constructivist education model instead of a rigid learning model. It has brought a method accepted and researched all over the world to music education, allowing students and teachers to improvise during the lesson, enabling students to express themselves musically as they wish. According to Habron (2016, p. 100), the work of Dalcroze in the 19th century did not receive the expected attention or did not reach its full potential, but in the first decades of the 20th century, Dalcroze's philosophy and method became popular in Europe in the years just before the First World War. With the emergence of the first Dalcroze schools in , the process of development and expansion began. It is important for the teacher to structure the lesson correctly and effectively in the Dalcroze method, where the student is centered, their emotions, self, and creative potential are given importance. To be a Dalcroze teacher, first of all, it is necessary to have a good ear for music and rhythm. It is also important to experience the Dalcroze principles both in theory and in practice. Although attempts have been made to adopt a constructivist education approach in Turkey since 2005, it is seen that even today, Dalcroze method or approaches and methods such as Kodaly, Orff, Suzuki pioneered by Dalcroze method are not sufficiently known and not widespread. This situation does not coincide with the basic principles of constructivist education. Students' interest in school and educational environments can only be possible with their positive attitudes towards these environments. A student who cannot express himself and whose creative potential is not revealed cannot realize himself only by listening to the teacher. The reason why students are put in the center in contemporary education and training approaches is to make them active in education and training action. The role of the teacher in this process is to guide students in reaching knowledge and skills. German composer, academician and music educator Carl Orff (Orff Schulwerk Approach/Method), Macaristan music educator, composer and academician Zoltan Kodaly (Kodaly Approach/Method) can still survive today as they have developed their methods in education with a student-centered approach. Emile Jaques Dalcroze also approached education and children in this way, developed his approach by adopting this philosophy as his guide and developed a number of methods parallel to this approach in order to be successful. In this study, the purpose of examining the method that Dalcroze brought to music education is to introduce a more efficient, effective and enjoyable education model on behalf of our country, and by presenting this method with examples in the literature, this and similar approaches / methods should be recognized and used by all concerned, especially educators, in our country, is to ensure that it is developed in accordance with our own culture (our own melodies, rhythms, music and folk culture).

1.1. Emile Jaques Dalcroze and Dalcroze Method

Emile Jaques Dalcroze was born in Vienna in 1865. After his literature education, he completed his music education in Geneva and Paris conservatories. The aim of the Dalcroze

method, developed by E. J. Dalcroze (1865-1959), is to develop children's musical skills, primarily their hearing abilities, their sense of rhythm, and their creative potential through play and gymnastics. In 1886, he was invited to the Nouveautes Theater in Egypt to be a conductor and choir teacher. He was influenced by the timbres and rhythmic structures of Arabic music in Egypt, which has a different feel compared to him, and stepped into a new era in his music horizon and composition. He opened a school in Hellerau in 1910, worked with important representatives of modern dance, and took the rhythmic structure of his method to an advanced level (Eren, 2019, p. 134). After a short while, Dalcroze managed to make a name for himself in Europe, received invitations from many countries and had the opportunity to introduce his method with his students in the countries he visited.

The basis of the Dalcroze method is based on active listening and physical response (Dündar, 2003, p. 2). Dalcroze method; it improves the child's musical abilities as well as their self-confidence (Tufan, 1995, p. 36). From an early age, Dalcroze showed his extraordinary talent for music to his mother, who was a music teacher. His mother is an experienced music educator who studied the philosophy and techniques of Johann Heinrich Pestalozzi (1746-1827) and practices (Türkmen & Pancar, 2018, p. 5). Dalcroze wrote his first anthem when he was 7 years old, after which he was accepted to the Geneva conservatory, and then he was accepted to the Paris conservatory, where he went to study composition. Dalcroze, who returned to Geneva in 1885; He had the opportunity to work with Lussy, one of the inspirations of his method. Lussy's musical expression teaching methods in teaching music and rhythm deeply influenced Dalcroze. (Caldwell, 2012).

The Dalcroze method is not a method that has emerged in a short time, but has started to be formed and developed in the light of years of experience, thoughts, experiences and observations. Dalcroze defined musical consciousness as a result of physical experience (Dalcroze 1921, cited in Habron, 2016), and considered attention as an important stage in the process of students' learning music in his method. Students can focus their attention; has given special importance to the nuances in education so that they can concentrate on learning correctly and that the education is efficient. One of the main goals of the Dalcroze method is that the body can speak, and the body becomes competent enough to become an instrument in expressing feelings and thoughts. Dalcroze gave importance to the development of the rhythm ear in the correct teaching of music, took the rhythmic movements of the body as a reference for this and focused on gaining the concept of rhythm with bodily movements. The Dalcroze method focuses on 4 basic principles in teaching

music and these principles are accepted as important references in understanding the philosophy of the method. They can be listed as;

1. Gaining and developing the skills of perceiving, feeling and hearing (musical perception) music in students, where space and energy are connected with music,
2. Developing children's musical perception skills,
3. To make the connection between the ear, mind and body be felt correctly and to improve the communication between them,
4. Development of verbal and psychomotor skills of children.

In the Dalcroze method, it is thought that attention and movement are not separated from each other, that the method focuses on body movements and gymnastics, and that music can be learned by feeling with the whole body (Bilen & Özmenteş, 2005). It is expected that Dalcroze educators will be competent in many areas and be able to work effectively in these areas (Türkmen & Pancar, 2018).

When Dalcroze started to teach at the Geneva conservatory (solfege and composition), he realized that the students had deficiencies in the sense of rhythm and sound pressure (speaking/voicing sounds correctly). He thought that he could design a model that accompanies the music performed with hands, feet and the whole body during solfege and singing (Mead, 1994, cited in Habron, 2016). From this point of view, he invented a series of exercises to be practiced by mixing perception, action, feeling and thinking (Westerlund & Juntunen, 2005) in order to explore the role of movement in musical activity and approach in the fields of pedagogy, therapy and performance and to benefit from them at the highest level. one of the three important pillars of his method, Eurhythmics (rhythmic gymnastics), which is called good flow.

1.2. Eurhythmics (rhythmic gymnastics) and Movement

Dalcroze, in his method, wanted to put rhythmic gymnastics as the basis of his method because he gave great importance to rhythm and movement. The Eurythmics method is the activity of hearing the sound of music and reacting to the sounds of music spontaneously (improvised), molded and suggestive movements, and it is aimed to develop students' musical sensitivity and perception with the Eurythmics method (Serani, 2019). Eurhythmics were necessary for the body to become attentive, sensitive, authentic to rhythmic movements. While playing a melody with the piano in Eurhythmics studies, it was aimed for students to perform rhythmic movements, dance and improvisations, and movements suitable for the sounds and rhythm of the song. The target here is all the bodies of the students; (ear, eye, muscle, breath) was to train using all aspects of music (Farber

& Parker, 1987). The Dalcroze method has three main themes; these; rhythm, auditory training (training, development of the musical ear) and improvisation. The culmination of music through movement and movement is defined as *Plastique Animée*. The Eurythmics method develops students' abilities and experiences in a fun way. Dalcroze provides the development of organs with the Eurythmics method and in this way attaches importance to music education. By associating this with the development of physical awareness and thinking, he tried to structure all teaching techniques in a way that students can be happy. The Eurythmics method is basically based on *solfeggio* and improvisation (Sabila & Nandiyanto & Kurniawan & Bilad 2021, p. 414).

Dalcroze gave great importance to movement exercises and in these exercises; He emphasized that the main movements should be worked with different limbs and in the opposite direction without changing them (Spector, 1990). He gave importance to reaction exercises called quick response in movement trainings. In reaction exercises, students are expected to react quickly according to a given signal. These signals (signals) occur in two ways; In one, it is necessary to stop according to the given sign and move in the other. The aim here is to enable the student to pay attention and concentrate through illusions. For Dalcroze, in the education process, the student must first learn to be careful in order to know himself and to benefit from the method. Rhythmic movements in providing this attention; stop, get up, run, walk, bend, etc. rhythmic exercises and musical expressions turn into movement together. The starting point of these movements is a set of continuous and regular exercises. These exercises, which are generally done in groups; resting, walking at a basic level (straight, reverse, moving tracking), breathing, moving the arms at different rhythmic speeds and structures during walking.

1.3. Solfeggio

Solfeggio is the vocalization of the notes with their names (melodic and rhythmic) in accordance with their sound and duration. One of the basic lessons of voice and hearing lessons in music education is *solfeggio*. It is a part of musical hearing, writing, reading (voice-over) lessons. According to Dalcroze, *solfeggio*; It is a study that aims to develop skills such as auditory skills, singing and playing an instrument. The aim is to establish a connection between what is heard and what is given, to develop the inner sense and perception without sound or instrument (Eren, 2019). In Dalcroze's *solfeggio* method, special exercises developed by him are used to improve hearing and correct vocalization for students. Although not all of these exercises, it is seen that pentatonic sequences are used in general. According to Dalcroze, the main purpose of teachers in hearing education was to understand the differences between full and half tones. Dalcroze thought that with the early acquaintance of children with music and starting to play instruments at an early age, they could have a very good musical ear, and that they could achieve perfect hearing without having an absolute ear. It was in favor of teaching the relationship between the

scales by this method, by transposing (sound transfer) the major and minor scales in relation to each other, and making the tonal relationship between them comprehend. However, he was in favor of teaching them with scale relation in musical practices made at times other than rhythm studies (Eren, 2019).

Dalcroze, in his method, where the body is used as an instrument, emphasized the importance of knowing the structure and parts of the body, and basic step shapes by exploring the bodies of the students in order to realize the correct expressions. Head, shoulders, rib cage, back, legs, feet, arms and hands, bones, joints, heart etc. Dalcroze, who divided the body into two parts (external and internal muscles), pointed the arms for the main strokes and the feet for the lower strokes in his method. divided the group. The first is the movement of one foot, the transfer of weight to the other step by taking a step, and the other is the step shape where the weight stays on the same leg. Dalcroze defined these movements as follows (Eren, 2019, p. 138):

- *Walking: Transfer of body weight from one foot to the other.*
- *Running: The transfer of body weight from one foot to the other while in the air.*
- *Jumping: Lifting with both feet off the ground and lowering the weight on both feet again.*
- *Bouncing: Jumping on one foot and landing on the same foot again with weight.*

Dalcroze stated that first of all, correct hearing should be provided in solfeggio training, and the necessity of nuances and sentences before starting the exercises. Students associate the sound of the note they hear with the name of the relevant note, give the sound of a note when they wake up in the morning or at other times, then go and check whether the sound of their instrument is correct (for example, working on the do sound), naming the sounds they hear around them, taking any sound from their instrument and selecting other notes. Trying to vocalize, giving the sounds in the lower or upper octave on the piano within the natural sound limits (voicing) can be given as examples of these exercises. For Dalcroze, the basis of music education is rhythm, but in order for musical studies with children to reach their goals, their musical ear must be developed first and it is thought that a good voice can only come out with good hearing.

1.4. Improvisation

Improvisation can be defined as an unplanned, instantaneous, independent reflection of one's inner world and emotions. Improvisation is at the core of art, in the development of art, human self-realization takes place through improvisations. Improvisation has a history of thousands of years, its origin goes back to ancient societies (Agdam, 2018). Improvisation is an important part of music education, music and performance, as well as improvisation in art branches such as painting, literature and theatre. According to Eliot (1971, cited in Agdam, 2018, p. 3), the only way to express spiritual enthusiasm artistically is to find an objective response to it. Dalcroze also emphasized the joy in children and the

importance of improvisation in expressing their emotions, and identified one of the pillars of his method as rhythmic improvisation. Improvisation is an important step in Dalcroze's rhythmic method used in music education. The fact that students can express themselves freely and act as they feel in musical movements increases their motivation during learning. At the same time, improvisation is included in the educational understanding of many constructivist educational approaches to reveal and develop the creative potential of children. According to Dalcroze, improvisations should be regular as in other elements of the method. In this way, children's self-confidence also increases.

Dalcroze divided improvisation into two parts, instrumental and mobile. According to Dalcroze, instrumental improvisation enables the development of children's compositional aspects and reveals their musical thinking and creativity (Eren, 2019). In motion improvisation, on the other hand, the discovery of space, time and energy is provided. Spontaneous (unplanned, spontaneous) movements such as following the music or the leader of the movement, following the voice of one of the group at that time, accompanying the music with an instrument, provide the development of children's musical and rhythmic skills.

1.5. Rhythm

Rhythm as a musical term which can be defined as an element, emphasis, length or the repetition of sounds, pauses, in a certain order, which creates music in melody and harmony. It is noteworthy that there is a certain rhythm rotation in everything that moves in the world. The fact that this cycle is regular and continuous is an indication that it moves with a rhythmic structure. Routines in daily life can also be defined as the flow or rhythm of life. However, rhythm-related elements draw attention especially in our bodily movements. The instinct of walking, running, dancing, accompanying music, clapping hands or feet are rhythmic behavioral responses of people that begin in the womb. The desire/feeling of keeping a rhythm is a characteristic inherent in every human being. Before babies can look at a point with their eyes, they gain sensitivity to the sounds around them. He can perceive and distinguish the voices of his parents. During crying, you can express your happiness, anger, etc., by using the nuances of rising and falling in the tone of your voice. they can express their feelings. When they hear soft sounds, they relax, especially the effect of lullabies on babies and children is remarkable. Babies rocking with a rhythmic melody can be seen to relax (Ürfüoğlu, 1989). It is beneficial for children to be introduced to instruments at an early age in order to develop themselves both socially and musically.

It is predicted that children will be successful in playing certain rhythm patterns with the accompaniment of basic percussion instruments when they are given the opportunity to be actively involved in the musical creativity process, provided that children are introduced to instruments at a young age and they are allowed to explore freely. It is

thought that all individuals, especially those in childhood, are particularly keen and curious about rhythmic games and percussion instruments. The main goal of rhythm studies is not just memorizing certain rhythm patterns as in song teaching.

Developing children's sense of rhythm and physical skills is to make them happy and to create environments suitable for a positive personality development. In addition to positive developments in children's emotions related to rhythm education, it supports attention, balance, reaction, harmony between the parts of the hand, arm, foot, head, eye and body, and the behaviors gain agility, aesthetics and delicacy. (Sun & Seyrek, 1988). According to Akkaş (1993), human beings begin to perceive rhythmic structures and sounds from childhood. An example of this is that babies make sounds that are in harmony with the lullabies they listen to and tend to accompany the songs and music they hear with their bodies.

Rhythm patterns are used in the teaching of rhythm. Rhythm patterns are musical elements that are considered directly related to the movement of time, where time is always in motion and regulates the continuity of musical enjoyment and pleasure (Kustap & Lubis, 2019). The basis and skeleton of music is rhythm. Rhythm is the basis of music education. Sub-titles related to rhythm in pre-school and primary school music education programs; It consists of gains such as rhythm patterns, weighing, note beat values. In the realization of these gains, it is possible to use instruments intended for children, and if not, to use the body as an instrument. Rhythm education has an important role in reaching other gains in music lesson programs. Rhythm is the most important basic musical necessity in the stage of accompaniment to the learned songs in the teaching of notes and songs.

Rhythm is an important element not only in music but also in almost all branches of sports. All movements performed while doing sports have a unique rhythm and it is seen that the athletes who perform these movements with a certain rhythmic harmony are successful. Weikard (1989, cited in Ölmez, 2017, p. 1) stated that exercises that require correct responses to rhythmic stimuli should be done in order to develop rhythmic ability. Ölmez (2017) in her study titled “The Effect of Taekwondo Education Performed with Music Rhythm Studies on Technical and Motoric Developments of Children” divided 28 students, both boys and girls, who had no taekwondo experience into two as experimental and control groups; while one group had classical taekwondo training, the other group (experimental group) had the same training program at various tempos (50-200 bpm) accompanied by musical rhythm exercises. At the end of these 12-week applications, it was concluded that the students in the experimental group were significantly more successful in balance, jumping, single-twin legs, penta jump, flexibility, quickness, power and vertical jumping skills. Rhythm and rhythmic movements are a necessary and constantly needed skill for each of the sports branches. According to Ölmez (2017), in sports performed

without a sense of rhythm, loss of energy, poor quality performance and disconnection from professionalism begins. An athlete with advanced rhythm skills follows his opponent more carefully and accurately. As in the field of music, rhythm plays an important role in the accuracy, efficiency and aesthetics of the work performed in sports. In everything that has rhythm, it is an important factor in the stage of being successful in complying with that rhythm, being able to accompany it, living it.

2. Method

In this study, it is aimed to examine national and international sources in the literature in order to explain the Dalcroze method correctly and to understand its principles and philosophy correctly and completely. For this reason, scanning method was used in the research. The scanning method is a research method that aims to describe the past or present situations as they are (Karasar, 2012). For this purpose, national and international literature was reviewed.

3. Discussion and Results

The Dalcroze method, which has become known, widespread and important in many countries of the world over the years starting from the 1920s, can be defined not only as a method or method, but also as an approach model that has its own basic principles and principles. Because the Dalcroze method is structured according to a constructive, humanistic education model in order to reveal the creative potential in the child instead of approaching the child with a harsh attitude or an oppressive authority. The aim of the lessons, such as solfeggio, eurhythmics, improvisation, which are used by children to reach the targeted gains, is to reveal the musical and social skills of children and to increase them through education. Choksy (1986, cited in: Özmenteş & Bilen, 2005, p. 89). Dalcroze explained his method as follows:

Music emerges with the combination of sound and movement. While sound, which is a form of movement, comes second, rhythm comes first. Therefore, in studies related to music, priority should be given to bodily movements consisting of rhythmic movements. The most important and powerful element of life in music is rhythm and rhythmic bodily movements. Theory must follow action. For children, the priority in learning should be experiences, not rules. Thanks to these experiences, the learning and internalization of the rules will take place. The main purpose of Eurhythmics is to provide students with the opportunity to experience it and to make them say "I have experienced it instead of I don't know it".

However, it is not possible for students to develop themselves musically and socially and to participate in studies that can reveal their creative potential in music lessons held in the approach called traditional understanding or classical education understanding in

which the teacher is at the center. When students learn by doing, that is, by experience, they have the chance to get to know, discover and develop themselves. This is one of the main reasons underlying the moves of the Ministry of National Education to switch to constructivist education in 2005, the desire to put the student and the learner in the center, not the teacher. On the one hand, the Dalcroze method, which was developed since the 1920s and became widespread over the years by crossing the borders of the country, on the other hand, an education model that tried to move to constructivist education in 2005, shows that we, as a country, are slow in catching up with the approach and method in education.

In the study conducted by Özmenteş and Bilen (2005), one of the two groups selected for the music lesson was taught using traditional music education, the other (experimental) group was taught using the Dalcroze education method, and the music lesson of the group taught with the Dalcroze Eurhythmics method was statistically significant on all dependent variables. As a result, it was concluded that it was significantly more efficient and effective. Students' ability to express themselves freely in the Dalcroze method and to have the opportunity to improvise by using their bodies as an instrument positively affects their interest, success and attitudes towards the lesson.

Dalcroze, via his method, aimed to raise children who are self-confident, who can think freely, who can express themselves freely, who have developed perceptions and creativity skills, who are socialized, who are aware of their bodies and themselves. The main foundations and philosophy of the method that Dalcroze brought to music education exactly coincides with the goals desired to be achieved in educational activities in school environments. However, although the Dalcroze method has become widespread in many countries of the world and is included in the official education curriculum of some public schools (Özmenteş & Bilen, 2005), it is not widely recognized and used in our country. It is seen that primary school teachers, especially music teachers, who take music lessons at pre-school and primary school levels do not have sufficient knowledge about these approaches and methods. As a matter of fact, with the partial changes made by the Higher Education Council (YÖK) in the education faculty music teaching (undergraduate) curriculum in recent years, it is seen that the "Teaching Principles and Methods, Music Education Programs" courses are included in the program, albeit for one semester. This situation is not considered sufficient, but these courses are almost non-existent in pre-school and classroom teaching departments. However, in music education, the primary school period, which is 3-6 years old and just after, is among the most important periods in terms of learning and pedagogy. Studies with this age group also support our argument.

In Öziskender's (2016) study titled "The Effect of Preschool Music Education via the Orff Approach on the Development of Students' Social Skills", through the Orff Schulwerk approach, which is a student-centered approach and similar to the Dalcroze method, experimental and control groups were formed in schools with pre-school students and

music education was given to the students. given. As a result of the study, it was concluded that there was a positive and significant increase in the social skills, communication skills, anger control, verbal explanation, and adaptation to changes behaviors of the students who received music education with the Orff Schulwerk (German composer, academic and music educator) approach.

In Tabuena's study (2021), in which she synthesized the "Caraboccone, Orff Schulwerk, Kodaly and Dalcroze" approaches and methods, a globally accepted and widespread music education method, these teaching strategies, including the Dalcroze method, provide students with the opportunity to be successful. It has reached conclusions that it provides a holistic approach to their development. In addition, it has been concluded that teachers who use these approaches and methods are more productive and happier professionally.

In the research of Tunçer and Doğrusöz's (2013) about "Dalcroze Approach with 36-72 Month-old Children: Play Examples", pre-school children (36- 72 months old) were given music education with the Dalcroze approach. Before these 11-week trainings, a pre-test was applied to children aged 3, 4, 5 and 6 years old. Although some of the movements used in the Dalcroze method in the pre-tests were difficult at first, it was concluded that there were positive and significant improvements in the correctness of the movements, musical acquisition and general behavior of all age groups as a result of the study.

Türkmen & Pancar's (2018) study titled "The Evaluation of the Dalcroze Method in Choir Education in terms of Musical Perception and Information Learning", by watching the videos about the Dalcroze Method / Method on social networking systems (youtube) interpreted with the analysis. As a result of the study, individuals who were brought up with the Dalcroze music education method were able to grasp musical terms quickly, were very successful in performing choral works, had a lot of individual contributions to choral music, choir members could grasp the rhythmic aspect of the music very quickly and easily, and were able to perform the work with the choirmaster and other members of the choir. It has been determined that they establish an easier and healthier musical communication. In the same study, it was observed that the Dalcroze method eliminated the differentiation between children/students and developed the culture of acting together.

As can be seen, all student-centered educational approaches and methods, especially the Dalcroze method, which values the student, activates the student during learning, cares about their participation and tries to reveal their creative potential, and adopts a humanistic approach as a principle, enable children to be successful as well. Among these methods, the basis of the Dalcroze method, which is the subject of the study, is based on rhythm and rhythmic movements. These rhythmic movements develop children's musical perception and skills in every sense. In addition, the methods and musical exercises applied in the Dalcroze method activate the attention and focus impulses of the children and ensure the development of these impulses. Children who develop themselves in attention and focus can naturally improve themselves faster in other stages of life.

Underlying the importance of the method used in music teaching, Esmergül & Çaydere (2015) emphasized that the path followed in music education is related to music teaching methods, and that the most appropriate approach and method according to the subject will make it easier for the teacher to reach the goals of the lesson.

All the methods applied in the Dalcroze method not only carry the musical development of the students to a very high level, but also contribute to the development of their social skills. Applications such as the correct use of time, space and energy with rhythmic movements and thoughts, following without hitting each other in exercises, sudden reaction movements, accompanying music with dynamic movements, provide the individual with the Dalcroze method to train and improve himself in many respects. In the light of all these data, it was concluded that the Dalcroze method is a training method that should be used.

4. Recommendations

When the goals and achievements of the music education program for students, are examined closely, the Dalcroze method is recommended as a method that can be used to achieve successful results in music education. In addition to improving children's (students') musical skills, the Dalcroze method also improves their social skills, communication skills, self-confidence, ability to express themselves freely, creativity and contributes to the increase in children's success. The common denominator of educational environments, schools, ministries of education and all employees is students. It is necessary to put the student at the center of learning in order for students to learn more efficiently, willingly, pleasantly and permanently, and to teach in environments that will express themselves through original studies. This can only be achieved through the use of student-centered approaches in education.

In order to include more student-centered approaches in educational environments, it is necessary to increase the awareness of educators and other education-related stakeholders about these issues. For this, it is recommended that our teacher training models be updated in a way that will suit today's conditions and constantly catch up with the modern education model and even be the pioneer, and that in-service seminars, courses and workshops should be structured with a system that will adapt to this update.

Many music education approaches (Dalcroze, Orff, Kodaly etc.) that emerged in the 1920s have become widespread in many countries of the world, and summer courses and postgraduate trainings have been implemented for institutes, research centers, teacher trainings (courses and seminars) for these education models. However, in order for our country and our education and training models not to delay in benefiting from these developments, to follow the education and training approaches required by the conditions of the age, and to develop our own educational approaches, methods and methods in accordance with our own culture, texture and traditions, a general directorate should be

established under the responsibility of the Ministry of National Education and Establishment of departments related to academic, arts, sports and other branches within the general directorate and carrying out its activities in coordination with the Higher Education Institution (YÖK) in order to carry out the targeted studies in a continuous and systematic way will ensure a more efficient education model for our country. It is recommended that the Higher Education Institution work systematically and in coordination with the Ministry of National Education while creating and updating the education programs of the teaching undergraduate departments of the faculty of education. In this way, the way will be opened for both teachers to constantly improve themselves and for teacher candidates to reach the teaching competencies required by the age and the day before being appointed to teaching.

Children and youth are the future of a country. Their knowledge, self-confidence, skills and happiness are only possible via education which meets their needs, reveals their interests and talents, and enables them to grow up as healthy individuals. The inclusion of Dalcroze music education method in the music lesson curriculum means a more efficient music education for students studying at pre-school, primary school, secondary school and high school. For this, the Dalcroze method and other student-centered educational approaches and methods should be taught to music, pre-school and classroom teachers through seminars, training programs, and the like. It is recommended that further studies be carried out based on teacher training programs.

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